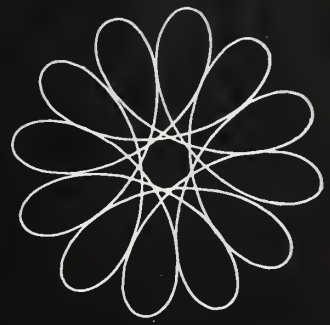


MASSACHUSETTS

Spring and Summer Books 1976

MASSACHUSETTS BROADSIDES OF THE AMERICAN REVOLUTION

Edited by Mason I. Lowance, Jr., and Georgia Bumgardner

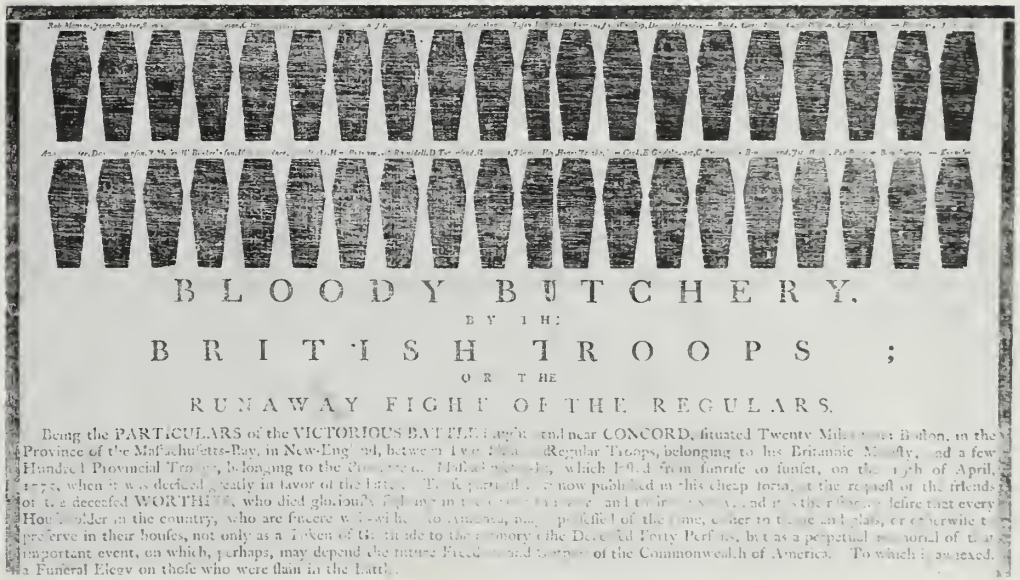
The broadside, designed to reach society quickly and effectively, has been a vital method of communication since the invention of the printing press. In the American colonies, "The Freeman's Oath" was issued as a broadside in 1639, a year before our first book was printed; and during the Revolution, broadsides played a major role in communication.

This handsome volume presents fifty outstanding broadsides issued in Massachusetts between 1765 and 1789. They compose an exciting, intimate documentary history of the province when it was the geographic and intellectual center for many of the most dramatic events of the Revolution and an important center of colonial printing. Often decorated with woodcuts, etchings, and interesting typefaces, many of the broadsides are attractive cultural artifacts. They are marked by cogent argument and language which ranges from the most decorous and commendatory to the most inflammatory political and personal invective.

Selected by the editors from thousands located in archives throughout the country, these broadsides are reproduced in facsimile and accompanied by notes and detailed bibliographic data which link them in an ongoing narrative. A general introduction, suggested readings, and a discussion of colonial printing frame the documents.

Mason I. Lowance is Professor of English at the University of Massachusetts, Amherst. Georgia Bumgardner is Curator of Graphics, Prints, and Maps at the American Antiquarian Society, Worcester.

150 pp., illus., cloth, $15.00 (sd)
LC 75-32488, ISBN 208-8
August



BLOODY BUTCHERY,

BY THE

BRITISH TROOPS;

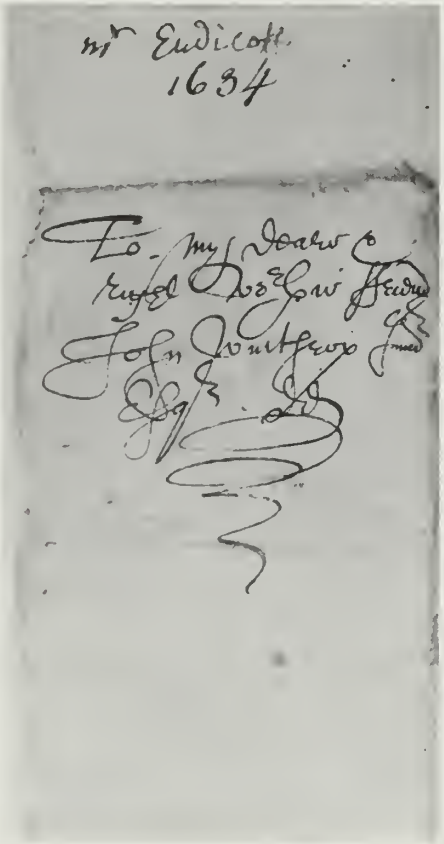
OR THE

RUNAWAY FIGHT OF THE REGULARS.

Being the PARTICULARS of the VICTORIOUS BATTLE [illegible] and near CONCORD, situated Twenty Miles [illegible] Boston, in the Province of the Massachusetts-Bay, in New-England, between Two [illegible] Regular Troops, belonging to his Britannic Majesty, and a few Hundred Provincial Troops, belonging to the [illegible] which lasted from sunrise to sunset, on the [illegible] of April, 1775, when it was decided greatly in favor of the latter. [illegible] now published in this cheap form, at the request of the friends of the deceased WORTHIES, who died gloriously [illegible] before that every Housekeeper in the country, who are sincere [illegible] preserve in their houses, not only as a Token of Gratitude to the memory of the Deceased Forty Heroes, but as a perpetual [illegible] of that important event, on which, perhaps, may depend the future Freedom and [illegible] of the Commonwealth of America. To which is annexed, a Funeral Elegy on those who were slain in the Battle.

LETTERS FROM NEW ENGLAND The Massachusetts Bay Colony, 1629-1638

Edited by Everett Emerson The Commonwealth Series, Winfred E. A. Bernhard, general editor



Gathered in this volume for the first time are the extant letters colonists addressed to England during the first decade of the Massachusetts Bay Colony. The collection provides a vivid and coherent account of the settlement and development of the new society.

A letter from New England, wrote one seventeenth-century Englishman, "was venerated as sacred script, or as the writings of some holy prophet; 'twas carried many miles, where divers came to see it." Surviving chiefly because the English cherished them, these letters have been brought together following a very thorough and extended search on both sides of the Atlantic.

Included in the book are several previously unpublished letters as well as others not readily available. Among the writers are such well-known figures as John Cotton, John Eliot, John Endicott, and John Winthrop, as well as lesser-known men whose perceptions often were quite different from those of the leaders.

The book begins with an explanation of the origins of the colony and a survey of its remarkable and lasting accomplishments during the first decade of settlement. The letters follow, with linking narrative and explanatory notes. The texts have been modernized, following current practice. A bibliographical essay on primary sources completes the volume.

Everett Emerson, author of a number of books on puritanism and early American literature, is a member of the English Department at the University of Massachusetts, Amherst.

288 pp., illus., cloth, $12.50 (sd)
LC 75-32484, ISBN 209-6
August

A SAILOR'S SONGBAG An American Rebel in an English Prison, 1777-1779

Edited with an Introduction by George G. Carey

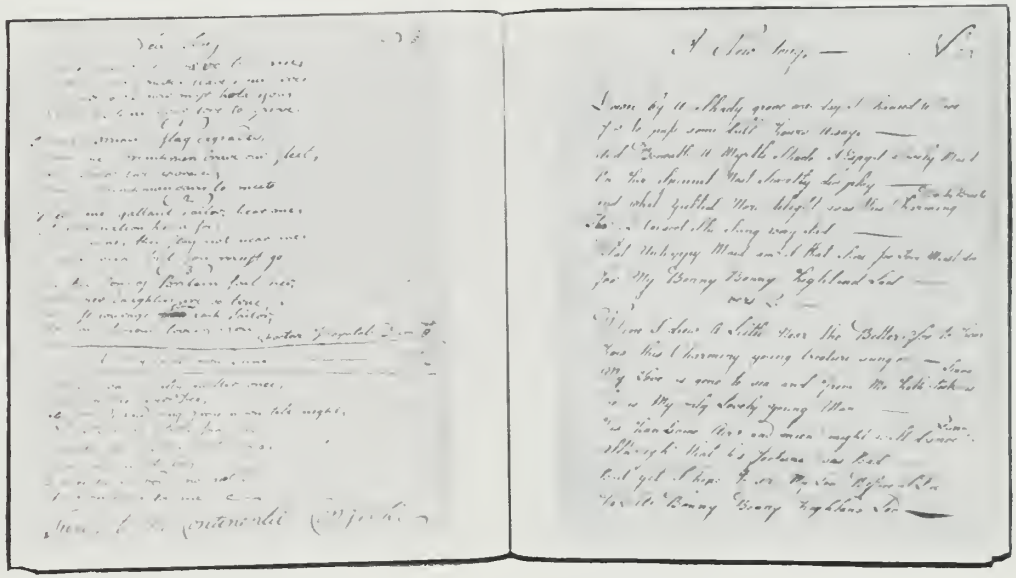
Timothy Connor and his mates—some seventy thousand mostly Yankee privateers—leveled a remarkable weight of destruction on British shipping during the war of the American Revolution. Unlike the enfeebled Continental Navy, the privateers were, as Thomas Jefferson said, "a national blessing." Connor was a common seaman on the brigantine *Rising States* captured at sea by *H.M.S. Terrible* in April 1777. Transported to Forton Prison, Portsmouth, he remained a "dam'd Rebel" prisoner for two years. During that time Connor kept a journal (discovered and published in 1893) and recorded the lyrics of some fifty-six songs he heard or read while imprisoned.

This songbook, dismissed by Connor's Victorian editor as "a collection of coarse sailor songs," is here published for the first time. Coarse, they are certainly; privateers were a rough lot. "Rascally," said George Washington; "I do believe there is not on earth a more disorderly set." These songs are also a remarkable expression of the vernacular tastes of the times and a good reflection of the common sailor's feelings about love and war, sex and the sea. The songs are blunt (often obscene) in diction and straightforward in narration and sentiment. They provide a keen and honest index to the feelings, ideas, and attitudes captured in and fostered by popular songs in the late eighteenth century.

The songbook is carefully edited with notes for each of the songs and an extended introduction on privateering and prison life as experienced from "the bottom up" by an American rebel incarcerated in England.

George G. Carey is a member of the English Department at the University of Massachusetts, Amherst.

124 pp., illus., cloth, $8.50 (sd)
LC 75-32483, ISBN 200-2
August



SUCCESS IN AMERICA The Yeoman Dream and the Industrial Revolution

Rex Burns

The idea of success in America was not always equated with great wealth. Showing that such a definition did not become sanctified until the mid-nineteenth century, this study reveals an earlier, powerful agrarian ideal associated with the fee-simple farmer or yeoman of moderate income. The yeoman dream included three major elements or preconditions: material well-being, freedom from economic or statutory subservience, and respect from society for honest, fruitful industry. During the antebellum period, it also increasingly applied to the mechanic trades and, in both rural and urban contexts, was depicted as a model for all Americans.

Success in America traces the development of this major value system and its imagery through a wide variety of primary materials, including children's magazines, labor journals, and the works of one of the most sensitive thinkers of the period, Nathaniel Hawthorne. It was "traditional" not only because it was of sixteenth-century origin, but also because it was widely utilized as the focus for defensive attitudes in the face of radical social change. As the Industrial Revolution in the United States widened the gap between the dream of success and social reality, the traditional yeoman was forced in one of two directions—into business and away from "useful" production or into wage slavery.

Allen Guttmann, of Amherst College, has commented: "*Success in America* tells the fate of traditional models of success in the age of the industrial revolution. In its methodology as well as some of its conclusions, there are resemblances to Henry Nash Smith's famous *Virgin Land*. The importance of the theme, the range of the sources, and the lucid, forceful, witty style make the book a worthy successor to Smith's pioneer work."

Rex Burns is a member of the English Department at the University of Colorado at Denver.

236 pp., cloth, $10.00 (sd)
LC 75-32482, ISBN 207-X
July

PARTY LEADERSHIP IN THE STATES

Robert J. Huckshorn

This book is the first systematic and comprehensive examination of state party leadership and organization in this country. Based on interviews with eighty incumbent state party chairmen and dozens of other party officials, the study reviews the history of state parties and the legal powers exercised by party officers, and explores the social characteristics and career patterns of party officials; James A. Riedel comments that it "simultaneously is one of the best studies of political parties as formal politics that I have seen."

Three distinct types of party chairmen are identified and discussed: the Political Agent, who serves as the partisan arm of the incumbent governor; the In-Party Independent, who exercises and maintains power no matter who holds the governorship; and the Out-Party Independent, who serves without an elected public leader and who is, in fact, *the* recognized party leader.

The political roles of the chairmen and party organizations, both old and new, are explored. The old politics include recruitment, patronage, campaign strategy, and issue and platform development. The new politics concern, in addition, public opinion measurement, modern fund raising, automatic data processing, consultative services, and the chairman's role as party spokesman. Also considered in this wide-ranging study are the chairman's roles in relation to the national and local parties and his lateral connections with other state party chairmen and the regional and national associations. The conclusion explores the position of state party leadership and suggests strategies for reform.

Robert J. Huckshorn, widely experienced in party politics at the state and national level, is chairman of the Political Science Department at Florida Atlantic University, and author, with Robert C. Spencer, of *The Politics of Defeat: Campaigning for Congress* (1971).

400 pp., cloth, $15.00 (sd)
LC 75-32487, ISBN 201-0
June

THE CHINESE THEATRE IN MODERN TIMES

Colin Mackerras

The West is only beginning to recognize theatre as a uniquely integrated art form making special use of symbolism, music. costumes and make-up in its performances. In this new book Colin Mackerras draws on wide first-hand knowledge and a thorough grounding in the sources to portray the evolution of theatrical arts in China since the mid-nineteenth century.

Written for general readers as well as scholars, *The Chinese Theatre in Modern Times* begins by identifying the more than three hundred kinds of Chinese drama, distinguished essentially by region and music. The Peking Opera, akin to a national drama, receives special attention. In this and following sections on regional theatre and the Communist era, the author describes the actors, the theatres, the dramas themselves and their music, as well as the social and political functions of the theatre in China. The importance of the theatre in China's social and cultural history and its role in the development of world theatre are highlighted throughout the book.

"This is the best general treatment of Chinese theatre and its modern social context that I have seen," writes Fred W. Drake. "Considering the importance of popular drama in both latter-day traditional China and the People's Republic, this book should prove of great interest not only to people who study China, but to any intelligent reader who would like to know something about Chinese social and intellectual history."

Colin Mackerras, of Griffith University, Queensland, is the author of *The Rise of the Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China* (1972).

256 pp., illus., cloth, $15.00 (sd) OBE
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LAW AND STATE The Case of Northern Ireland

Kevin Boyle, Tom Hadden, Paddy Hillyard

A specific case study of contemporary Northern Ireland, *Law and State* carries a warning for other societies—documenting how the operations of law, politics, military, and police, in an emergency situation, can destroy democratic institutions. It is a book for lawyers, political scientists, sociologists, and the concerned general reader.

Since the outbreak of the civil war, over 1200 people have been killed in Northern Ireland, and the strife continues. In the 1960s, when the Catholic minority concluded that the courts and Parliament could not or would not guarantee their rights, they turned to the streets. The authors document the ensuing tragedy: the inept response of government to their campaign, the outbreak of violence and counterviolence, the immense blunders of internment and interrogation, and the role of the special courts, tribunals, juries, and the judiciary.

The analysis reveals that as authorities moved from due process to a "security" approach, they escalated the crisis they sought to end. The army used a "military security" model to maintain order among Catholics, whereas the "police prosecution" model was applied to Protestants—coercing the opposition, rather than re-establishing the rule of law.

Kevin Boyle and Tom Hadden are lecturers in law at Queen's University, Belfast; Paddy Hillyard is a lecturer in social administration at New University, Ulster.

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Hugh Patrick Brown

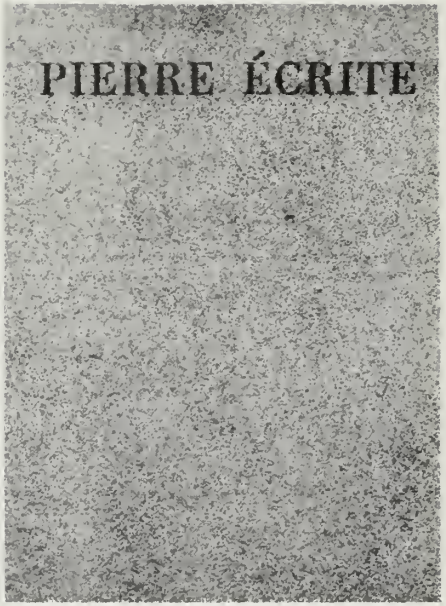
WORDS IN STONE

Yves Bonnefoy Translated by Susanna Lang

Yves Bonnefoy is one of the major French poets of the post-World War II period. Presented here in a bilingual edition, *Words in Stone (Pierre écrite)* is his third, most recent volume of poetry and the second to be translated into English.

As Sarah Lawall notes in her introduction, Bonnefoy's style combines "the allusive imagery, precision, and density of Symbolist poetry with the Surrealist's visionary self-consciousness and leaps of the imagination." The language is deceptively direct, yet the total effect is "often paradoxical, or tantalizingly open-ended."

What makes Bonnefoy's poetry controversial is that it seems to concentrate on the "here and now," our earthly world, as the "true place," rather than as a point of departure for another, transcendent reality, but it utilizes the traditional symbols of mythology and Christian mysticism.



Bonnefoy is a visionary—but whether he celebrates the existential consciousness in its earthly paradise, or a transcendent world, is debatable.

Susanna Lang's translation has been commended by Bonnefoy, who is expert in English (his translations of Shakespeare into French are outstanding). For students who are somewhat familiar with French, the bilingual presentation will facilitate enjoyment of the original text; for those who are not, the translation provides an accurate and attractive introduction to a complex modern poet.

Susanna Lang is a student at Williams College.

150 pp., cloth, ca. $8.50 (sd)
LC 75-32481, ISBN 203-7
June

SHAKESPEARE'S MEDIATED WORLD

Richard Fly

In this unusual study, Richard Fly examines five plays of Shakespeare which have been especially disturbing to both critics and audiences—*Romeo and Juliet, Troilus and Cressida, Measure for Measure, King Lear,* and *Timon of Athens*.

Richard Fly demonstrates that these challenging plays offer, when placed in context and studied in sequence, a more precise understanding of Shakespeare's boldly experimental and ever-deepening engagement with his complex medium. They represent those recurring but often misunderstood moments when Shakespeare feels more compelled to dramatize his sensitivity to the divisive tendencies latent in poetic drama than to celebrate its harmonizing capabilities.

Concentrating on processes of flawed mediation—on the inherent problematic of "between-ness" as expressed in language and action—Fly traces the maturing of Shakespeare's tragic vision and dramaturgical skill as an ongoing struggle to understand and accept the mediated character not only of play-writing but of all human activities. Shakespeare's recognition that unmediated

expression is esthetically and even existentially impossible underlies and structures the dynamics of human relationships in his plays, providing both his comment on the vulnerability of the human condition and his own activity as a poetic dramatist.

From this perspective, Fly's analyses of the five plays clarify such puzzling issues as why all efforts at arbitration in *Romeo and Juliet* are futile, why speech and action in *Troilus and Cressida* function more to encumber and adulterate purposes than to fulfill them, why *Timon of Athens* involves scenes and incidents which are so isolated and disjunctive, and why mediators in *all* five plays either are ineffectual or inadvertently cheapen and distort the unions they work to establish.

Richard Fly teaches at the State University of New York at Buffalo, where he recently received the Chancellor's Award for Excellence in Teaching.

200 pp., cloth, $10.00 (sd)
LC 75-32486, ISBN 199-5
May

GODS AND HEROES OF THE GREEKS The *Library* of Apollodorus

Translated with Introduction and Notes by Michael Simpson Drawings by Leonard Baskin

The lives of the gods, demigods and heroes of Greek mythology are the subject of the *Library* of Apollodorus. Probably composed in the first century A.D. and the only work of its kind to survive antiquity, it is a major source for our knowledge of Greek myths.

Beginning with the birth of the gods and ending with the death of Odysseus, the *Library* traces the destinies of such great mythic figures as Prometheus, Theseus, Hercules, Daedalus, and the heroes of the Trojan War. Sir James G. Frazer called it "an accurate record of what the Greeks in general believed about the origin and early history of the world and their race."

This new edition, by Michael Simpson of Bard College, is addressed to teachers and students, classicists and nonclassicists. The introduction reviews the nature of myth, the Greek view of myth, and the relation between Greek mythology and Greek and Latin literatures. The stimulating notes provide valuable information for course use, including various interpretations and modern versions of the myths, the better-known classical works in which they appear, and modern criticism of the ancient literature. A selected bibliography of relevant works is included in the volume.

Michael Simpson's translation captures the fine simplicity and straightforwardness of the original, and Leonard Baskin's drawings provide a unique contemporary vision of the import of the ancient myths.

250 pp., cloth, ca. $12.00 (sd); paper, $5.95
LC 75-32489, ISBN (cloth) 205-3,
(paper) 206-1
July

THE PHILOSOPHY OF KARL POPPER

Robert John Ackermann

Karl Popper's intellectual influence has extended far beyond the realm of academic philosophy. Biologists and physicists, as well as social scientists, political theorists and historians, have either acknowledged their indebtedness to him or recognized that they must contend with his views.

This new study offers the first thorough critical account of the major outlines of Popper's controversial opinions and an evaluation of some of their important consequences. Avoiding technical language, it provides clear and cogent statements of specific ideas, reviews criticisms, and evaluates their worth.

The first chapters provide an overview of Popper's major conception of scientific methodology, emphasizing his arguments against forms both of positivism and of subjectivism. His original "falsifiability" criterion is discussed, and its contemporary importance evaluated. The rest of the volume considers in depth issues which are raised by Popper's ideas on indeterminism, probability theory, inductive inference, quantum theory, and the methodology of the social sciences.

The emphasis is on the overall consistency of Popper's far-ranging ideas and on the value of his methodology as a touchstone in assessing one's own views about scientific knowledge.

Robert John Ackermann is the author of *Theories of Knowledge, Modern Deductive Knowledge, Belief and Knowledge*, and other works in philosophy.

300 pp., cloth, $15.00 (sd)
LC 75-32480, ISBN 198-7
April

THE ACCIDENT HAZARDS OF NUCLEAR POWER PLANTS

Richard E. Webb Foreword by David R. Ingles

Are nuclear power plants the long range solution to the energy crisis? Or will they lead to catastrophic accidents? What kind of information will enable society to make sound judgments about nuclear safety?

Such questions are clarified for both the concerned citizen and nuclear reactor expert as Dr. Webb examines previously unexplored problems of nuclear reactor safety. He describes the three major types of reactors being used and developed in the United States, including the Liquid Metal Fast Breeder, and the accident hazards they present. He explains why the theoretical predictions about the potential and probability of accidents are so uncertain, and explores the most severe accidents possible and their potential consequences. He demonstrates not only that the theoretical explorations of the nuclear community have been inadequate, but also that the theories developed as the basis for granting licenses to build and operate nuclear plants have not been verified experimentally.

Included is a critical evaluation of the Atomic Energy Commission's study of reactor safety (Rasmussen Report), as well as other major reports. A description of some fourteen accidents and near accidents and their significance complete the book.

Richard E. Webb holds a Ph.D. in Nuclear Engineering from Ohio State University, and has been employed by the United States government and by private industry in reactor research.

ca. 124 pp., paper, ca. $5.95
LC 75-37173, ISBN 210-X
May

THE CORRESPONDENCE OF W.E.B. DU BOIS, VOLUME II: SELECTIONS, 1934-1944
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". . . this gathering of some 60 pieces is at once instructive, infuriating, funny, angry, thoughtful and, of course, provoking. It will undoubtedly upset the equilibrium of men of all sects and parties and religions—except, perhaps, genuine men of good will" —Herman Kogan, *Chicago Sun-Times*.

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"[Hoover] has been entirely successful, making clear the genesis of [Meyerhold's] ideas, the flavor of his personality, his seminal effect on other artists (including Sergei Eisenstein), the increase of energy after the revolution in those astoundingly vital early days of Soviet art, and his inevitable doom" —Stanley Kauffmann, *The New Republic*. A 1975 National Book Award nominee.

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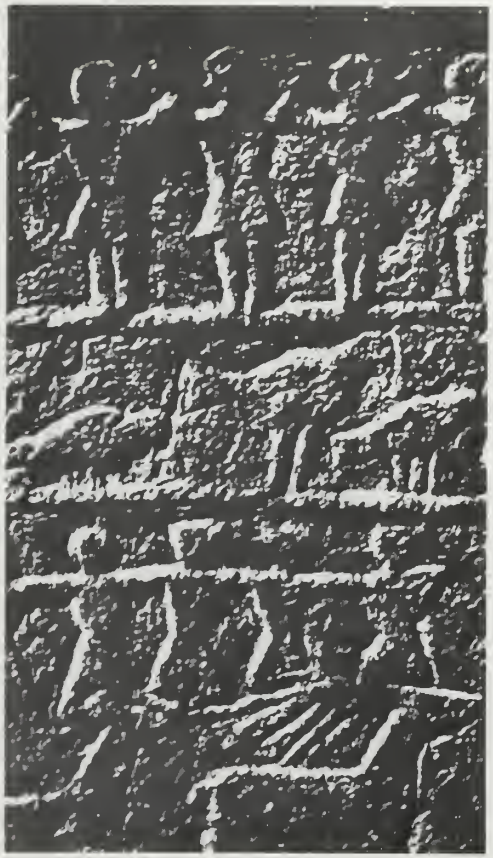

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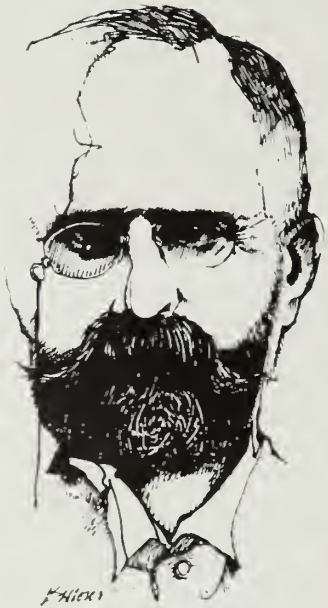

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